



INTERIOR OF THE NAVE.



INTERIOR OF THE CHOIR.

ARCHITECTURAL ORDERS.

An order in architecture consists of two principal members, the column and the entablature, each of which is composed of three principal parts. Those of the column are the *Base*, the *Shaft*, and the *Capital*; and those of the entablature are the *Architrave*, the *Frieze*, and

the *Cornice*. All these are subdivided into so many lesser parts, whose number, form, and dimensions characterize each order, and express the degree of strength, delicacy, richness, or simplicity peculiar to it.

The *Tuscan* order had its name and origin in Tuscany, first inhabited by a colony from Lydia, whence it is likely the order is but the

simplified *Doric*. On account of its strong massive proportions, it is called the rustic order, and is chiefly used in edifices of that character, composed of few parts, devoid of ornament, and capable of supporting the heaviest weights. The *Tuscan* order will always live where strength and solidity are required. The *Etruscan* architecture is nearly allied to the *Grecian*, but possesses an inferior degree of elegance. The *Trojan* column at Rome of this order is less remarkable for the beauty of its proportions than the admirable pillar with which it is decorated.

Its distinguishing character is massive solidity, devoid of all ornament. When it is executed with a pedestal, the entire height is divided into five: 1.5th is the height of the pedestal; then divide the remaining 4.5ths into 9; give 3 to the entablature, and the other 7.5ths is for the column, which will be 7 diameters, one part being the width of column, at bottom the diameter is 1.6th of a diameter given.

The *Doric* order, so called from Dorus, who built a magnificent temple in the city of Argos, is grave, robust, and of masculine appearance, whence it is figuratively termed the *Herculean* order. The *Doric* possesses nearly the same character for strength as the *Tuscan*, but is enlivened with ornaments in the frieze and capital. In various ancient remains of this order, the proportions of the columns are different. Ion, who built a temple in Asia, taking his idea from the structure of man, gave six times the diameter of the base for the height of the column. Of this order is the Temple of Theseus at Rome.

The *Roman-Doric*.—Its distinguishing character being known by triglyphs, drops, modillions, or blocks, pedestal as above, the remaining height is divided into 10. Give 2 to the entablature, and the other 8-10ths will remain for the column, which is 8 diameters in height; the heights of all columns being taken from the bottom of the plinth, or base, up to the underside of the beam or architrave; the metope or space between the triglyphs is always 45 minutes, i. e. taken from the scale of 60 parts.

The *Grecian-Doric*.—The distinguishing character of this chaste and bold order is as follows: first, it is the shortest; secondly, the entablature has the most massive appearance, on account of its few members with which it is crowned; the sombre shadow thrown from its drip or corona, which is larger than any other order, gives it that dignified appearance which alone is peculiar to this style. Proportions: its height may be generally allowed 6 or 6½ diameters, 2 ditto for entablature; there are 20 flutes in the shaft without fillets; the cap has a large abacus, an oval or rhombus, and annulets of fillets. It is never executed with a pedestal, and the face of the architrave always projects beyond the inferior diameter, but is a line with the base.

The *Ionian* Order derived its origin from the people of Ionia. The column is more slender than the *Doric*, but more graceful. Its ornaments are elegant, and in a style between the richness of the *Corinthian* and the plainness of the *Tuscan*. The temples of Diana at Ephesus, of Apollo at Miletus, and of the Delphic Oracle, were of this order.

Its principal features are bold spiral volutes to the cap, small centaur head modillions, though in some of the finer examples they are left out and dentils are substituted, which give it an elegant appearance. One-fifth of the entire height is for the pedestal—divide the remainder into 11; give 2 for the entablature; 9 diameters is for the column. There are 24 flutes in this, the *Corinthian*, and the *Composite* orders, and they also have fillets.

The *Corinthian*.—This is the first of all the orders, and was first adopted at Corinth. Scamozzi calls it the *virginal* order, expressive of the delicacy, tenderness, and beauty of the woman's composition. The most perfect model of the *Corinthian* order is generally allowed to be in the three columns in the *Campo Vaccino* at Rome, the remains of the temple of Jupiter Stator. This order marks an age of luxury, when pomp and splendour had become the predominant passion, but yet had not extinguished a taste for the sublime and beautiful in art.

The distinguishing character is principally confined to its cap, which is composed of two tiers of leaves; from the uppermost row spring the volutes, which are small and elegant, sup-